

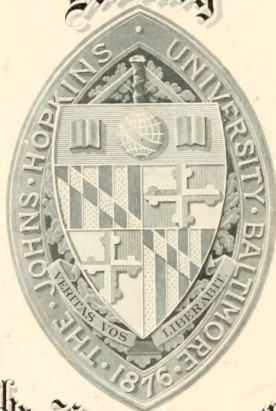
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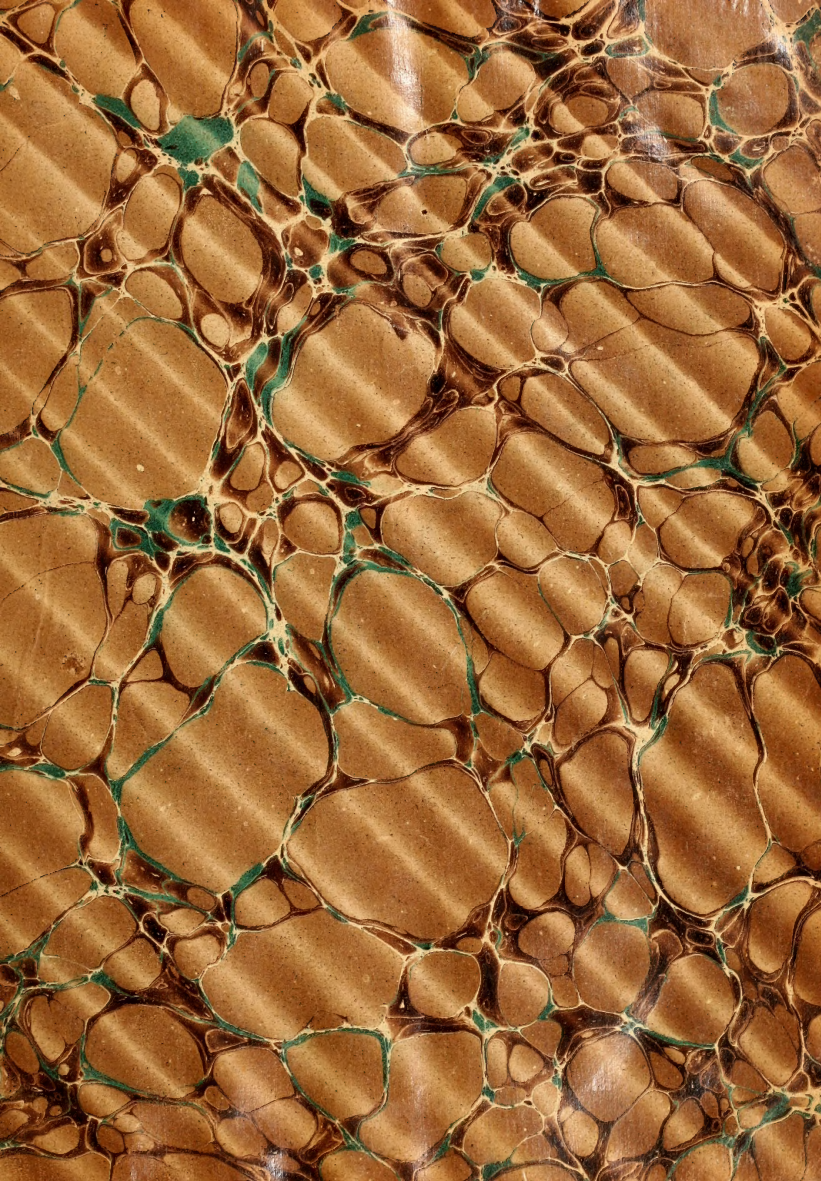
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Aspects of the Speech  
in  
The Later Greek Epic.

by  
George Wicker Eldredge.

A Dissertation  
Submitted to the Board of University Studies  
of the Johns Hopkins University in Conformity  
with the Requirements for the Degree of  
Doctor of Philosophy.

1906



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The life and vigor of the forms of Homer has  
among its constituents the important element of speech  
though "the form of Quintus looks backward to the past  
rather than forward to the day after. The feeling that  
Quintus regarded himself as in recent times the  
value of its employment has been measured, and  
the statistics show that just one half of Homer is  
composed of the directly recorded utterance of his  
characters.

With this fact and all that it implies in regard  
to the speech <sup>with</sup> and its varied aspects, Quintus is of  
significance as a chapter of comparative study  
in Greek epic poetry. The subsequent tale of the  
epic speech may with its interest to the right  
person, show the relations of the latter epic form  
to the sources of the inspiration, and the nature of  
this advance to and departure from Homeric  
standards. Particularly is this so in the case of  
Quintus of Smyrna for the reader will find





sings that the immediate source of the *Posthomerica* is to fill in the gap between the *Iliad* of Homer, although the *Posthomerica* looks backward to the *Iliad* rather than forward to the *Odyssey*. The poet Quintus regarded himself as more than a mere imitator of Homer and aspires to some independence as an epic poet is largely combative, in view of his obvious purpose, with an unending comparison with the *Iliad* and the *Posthomerica*. We shall find departures more serious than the un-Homeric designation of the dog of Laertes as *Nephele* (l. 254) and the absence of the favorite Homeric epithet of Hector *Τειχεφύλαξ*.

Between Homer and the epic poets Apollonius and Nonnus such intimacy of *Leve* does not exist but a detached interest attaches to their speeches. The two arguments are rational, on hand. The epic bits of *Tragedy* and *Coleridge* and *Tragedy* are not writing of each other.



to leave a field of investigation as the comparative study of the ship black, involving as it does a multitude of matters is not immediately to be exhausted. In the following pages Rollins and Quintus have discussed the birds in relation to consideration, but some are there, with other the externals has been treated.

### Amount of flesh and feathered bones.

Later Quat and other have referred to the amount of flesh that is found in bones. Dr. Schmidt in his sagacious article *Statistics of Homeros and Vergilins* (Z. f. V. 1911: 2) records the fact that 50% of Homos is flesh 44% of the flesh and 56% of the skeleton. In the 277.3 bones of the Homos bones, 1386g are flesh. In the *Argonautica* of Apollonius 24% is flesh 22/64g comes out of a total 5522. Quintus in the *Fasti* has 24% flesh or 20732 bones in a total of 5770. The *Argonautica* of









or one in every 60 lines. The long piece outside  
305 the speeches is one in every 60 lines. There are a  
few passages in Homer that have been regarded  
as speech-like in character, and such may be  
questioned. They are  $\bar{\alpha}\bar{\nu}$  221;  $\bar{\alpha}\bar{\nu}$  378-418;  $\bar{\alpha}\bar{\nu}$  137-141.

*Tryphiodorus* has 3 speeches or one in every 10 lines.  
The nearest approach to Homer is found in the Iliad  
episode of *Cretolus* where 15 speeches are long enough  
or one in every 25 lines. *Tryphiodorus* has 14 or one in every  
100 lines.

The matter of the average length of the speech in the  
epic poets may be gathered from the Table (p. 10) with-  
out comment.

M. Schenkl (l.c. p. 133) has pointed out that 35  
of the speeches of Homer consist of 40 or more lines.  
With due allowance made for the difference in the  
length of the forms of Homer and Apollonius the  
latter shows a decline in the number of long  
speeches for he has only four that exceed 40 lines.

~~1000~~

✓ 1000. Great - common investigated

✓ 1000. Great - common investigated

✓ 1000. Great - common investigated

I. 743-753 (41 v), II. 311-407 (37 v); II. 320-33 (37 v), III. 713-832 (50 v). *Quintus* shows a still further decline in this respect for he has only two, I. 191-238 (56 v), 227-270 (52 v). But *Terence* surpasses *Horace* in the number for he has 58 quiches varying in length from 1 to 330 <sup>330</sup> ~~14~~ lines.

In this connection it may be noted that the *long speech* never attains to the length it does in *Horace*. The upper limit to *Horace* is 200 lines (I. 333-516); in *Apollonius* 91 v. (II. 311-407); for *Quintus* 56 v. (I. 191-238), for *Terence* 118 v. (I. 415-532). It should be said with reference to *Horace* that the long *unconcluded* quiches in I. 333-48, *Apollonius* 105-134, I. 124-572 and *Terence* 70-215 have not been considered as single quiches. The long quiches within these lines are so regarded as well as those ones advanced as introductory to the auditor. They are I. 255-269, *Apollonius* 105-7; *Terence* 72 and 215-7 (counted as one quiche); *Quintus* 96-104, 169-72 and 214-5 (counted as one quiche). This

الحمد لله الذي جعل في كتابه الحكيم  
الذي لا يزول ولا يغير ولا يبدل ولا يمتد

الحمد لله الذي جعل في كتابه الحكيم



treatment is judged by the effect which the long vowels produce.

The shortest Greek in Homer consists of a single vowel unless it is possible to construct. See such O.Ta. 100' 1177 & 1012. It is usually limited to a single vowel. There are none in the Iliad: 11 500, 2 172, 3 92, 7 407, 8 504, 9 707, 753, 770; 64 87. In the Odyssey there are none. 7 342; 8 257; 9 408; 11 320, 4 90; 17 337; 19 444, 449; 20 407, 441, 445. Apollonius does not offer a single instance of such a speech. A single case is to be found in the Ptolemaica of Quintus; 8.153. It is in a passage that the shortest Greek in Greek epic is found 8.153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

The range of the percents of speech in the books of the different epic poems is a matter of some importance. Apollonius' table shows that the books of Homer range in per cent of speech from 19 (1) to 27 (4). The books of Apollonius range from 24 (5) to 31 (20). Those of Quintus from 3 (10) to 46 (5). The books of



Volume 100 (100) to 70 (70). The following  
 is the list of the books of the series. The  
 books are arranged according to the subjects of each.

Table for Medicine

Book III	241
" II	323
" IV	256
" I	100

Table for Quarters

Book I	117	Book III	206
" II	311	" IV	189
" III	198	" V	175
" IV	286	" VI	177
" V	277	" VII	172
" VI	216	" VIII	168
" VII	227	" IX	167

Table for Normal



Book XXIII	.724	Book IV	.485	Book XII	.207
" XXXI	.373	"	.485	" XII	.252
" XVI	.617	" XVIII	.396	" XIV	.277
" XLVI	.607	" VII	.377	" V	.286
" VIII	.625	" XXIII	.271	" X	.232
" (XLVI)	.519	" XXIV	.253	" IX	.224
" XL	.473 <sup>586</sup>	" III	.358	" XXXII	.171
" XLIV	.457	" XLVII	.358	" XXX	.153
" (XL)	.479 <sup>610</sup>	" XLIII	.325	" XLVI	.174
" XXXIV	.475	" XXX	.325	" VI	.141
" XX	.472	" XI	.309	" XXVI	.145
" XLII	.451	" I	.307	" XLII	.105
" XIX	.444	" (XXXVIII)	.304	" XXV	.084
" XXXIII	.441	" XV	.257	" XIV	.077
" XXXIX	.432	" XXVI	.255	" XXVIII	.042
" XXXIV	.421	" XIX	.278	" LIII	.031

The general statement may be made for Books in  
and Chapters that the high percent. of space are in









found. Book 5 in the Patagonica Embury but the percent of species. It tells of showing that grows monotonous. So too book 10 with variation in cut. Abounds in various strips. The book of minor falls below 19%; the book of the black below 2.5% (11).

The following table presents the substance of the preceding paragraphs.

	1	2	3	4	5	6	7	8	9
	number of mass in this	number of mass of each	number of of each	number of of each	frequency of of each	average length of each	avg no times	dist from	range
Homer	27713	13569	50	1311	150311	10.59	26.00	14	35
Alphonsus	5532	1699	29	143	11.41	11.59	37	24	
Quintus	9786	20731	24	176	1.58	11.78	56	19	2
Alph. Cigno.	1384	170	12	14	1.96	12.74	20	30	3
Homer	21279	7185	34	212	1.78	22.43	145		46
Triflingus	891	141	20	7	1.96	17.23	41	600	1
Collection	392	145	37	16	1.25	2.26	35	3	0
Exiles	1675	74	5	16	1.155	6.25	16	1	0
Wood	9792	3862	38	327	11.24	11.16	22		12



Among the department of Rabins of such this poetry is a  
marked resemblance to the above and a great notice in  
verse. Of the 131 species in No. 10 only one begins with  
a verse  $\Psi$  855. Kureala unless he rejects the passage as  
an interpolating right to justify his statement. (Bühner  
zur Erklärung der Lieder 9. 208). Unter dem galischen  
Kaiser, der Elias und Alyce findet sich, dass sie  
durch Zufall nicht mit dem Vorfänger zusammengefallen.  
Lied 798 which is not a comfortable exception because  
it is not formally introduced like the rest of the poems  
of No. 10 (excepting 8303). Lied 798 is a 1000 lines to the  
passage containing the quest in the following lines:  
"Lied 798 we begin a long addition absolutely devoid of any  
poetical merit and standing in the sharpest contrast  
with its surroundings. The three contexts contained in  
798-803 read each other in absurdity and obscurity. It  
also helps with No. 803. At the end of the poem we  
to verse  $\Psi$  855 of the instance of an obscure poet  
beginning with the verse. There is the same verse



Apollonius is rigidly true to his Greek epic habit  
in every instance beginning his speeches with the  
usual and ending them at the close of a verse. His  
contemporary Theocritus in his epic pieces found him-  
self similarly restricted - allowing only a single in-  
terruption in idyls 22 & 27. The poet Callimachus did  
not hesitate to begin and end a speech within the  
verse, e.g. the speech of Lycus to Artemis in the hymn to  
Artemis 20 & 21. Cf. also E. 2720 150, 156, 616; E 3  
899 & 902. The Ionic fragments do not offer  
an exception. Similes show the force of the tradition  
but slip in four instances - one case being within  
a speech 23 p. 2. The temptation is a strong one to  
think that Similes was misquoted into this class in  
the single case in Homer cited above. For as Lucan





note on Pothosoma B. 107. Similar indication that  
the young description given in the text of the 1871  
is not what he wrote. The description of a similar  
crustacean in B. 107. The three other cases of variation  
in beginnings are slight affairs and occurring sub-  
sequently to B. 107-9 may perhaps be regarded as  
variations of it. B. 37-8, 25-8, B. 1002-1004. In  
the op. cit. p. 205 wrongly states, however, that there is only  
a single case in Quintus. He hardly observes that  
Homer would doubtless have extended the introduction  
to a whole work, comparing B. 271. B. 271. B. 271. B. 271.  
This is the first line of H. 178. B. 271. B. 271. B. 271.  
This is also the first. It is certain at any rate that  
however much Quintus may have been indebted to the  
op. cit. he was not affected by the Roman poets' habit of  
beginning with a book within a book. According to Virgil  
the book has 5, which is the number of  
beginnings in the first part of 233. A full collection of  
four exceptions in 1871. The first of the first.



affords reasonable ground for the assumption that in this matter Quintus was under the domination of Greek epic tradition, subscribed to or established by Homer and strictly observed by Apollonius of Rhodes.

Several exceptions are to be found in the *Argonautica* of Propertius B 389, 405, 410, XVI 145, NEII 35; NEIII 279. In XVI 415 and NE 291 the speaker speaks within a verse - a phrase without the sanction of his predecessors for Iliad B 70 and O 82 do not offer exact parallels. Horace *Ep.* 1. 274 quotes line 83 out of a total of 335 verses in Virgil's *Aeneid* within a verse. The use of quoted discourse that occurs here in Propertius opens in addition a logical structure of quotations beginning with line 145. But even in Propertius the quotations are twisted, and some of these may be accounted for. The exceptional originisms in NE 359, 415, 416 are doubtless to be explained in the fact that in Propertius there is the influence of the poetical Laurent. The Laurent containing 415







einzelne Formel so zu erhalten und auch zu  
wollen zu erörtern, damit die ganze Rede aus-  
gefüllt würde und die Rede mit dem neuen  
Themen lautet. Among the examples cited for such  
additions is II 275-8.

Ταλθύβιος γὰρ καὶ ἡγήτορος, πατρὸς ἡμεῶν  
μύσσης δ' ἑμφοτέρων περὶ τῶν ἑλόν, ἥτις τὸ μύσ-  
σης ἡγήτορος, πατρὸς ἡμεῶν μύσσης δ' ἑμ-

upon which Lucian suggestively comments "we shall  
hear the party πατρὸς ἡμεῶν influencing it and we  
shall see how the unwritten Greek dealt with  
the circumstance, how in other 2-3 πατρὸς ἡμεῶν kept  
it was such <sup>my</sup> <sup>gave</sup> ~~that~~."

The Virgilian practice of postponing the introduc-  
tory part of saying or thinking it into the direct  
utterance combined with the habit of beginning or ending  
a quest with a note to point to a new subject  
delayed leading up to the object of the quest  
the transition from narrative to direct utterance





of postponing the introductory note in No. 21 without  
that of causing a loss of 200. There is a similar  
loss in the epic style of Theocritus No. 24. The  
conjectured interplay is accepted. Still it may be  
questioned whether one ought to feel Vergil with that  
epic antennae. The larger fact remains interesting  
that the subsequent Greek epic adhered to the prac-  
tice of Homer, so the later Roman epic continued  
the habit of Vergil, doubtless also imitated, in al-  
lowing the speech to figure within the verse.

Standing in contrast with the markedly great text  
in Greek epic is the fact of mutilated in Greek tragedy.  
Scholasticism with one exception does not employ the  
word of stichomythia, there is differing from both  
class and tragedy. The word is stichomythia  
in tragedy. Homeric Greek. The word is  
originally 1947, p. 100. - 100.

Worthy of a passing note is the ancient Greek  
epic spectrum of the present day, saying it is



not suit the dignity of this. It is a mixture in that  
in the legend, 1916 in a directly accused aspect, in  
the handwriting of 1917 occurs. The influence in the  
style of the writing 1917, 1918, where 1917 is used in a  
light affair.

The Homeric practice of introducing each within speech has a curious fate in later ages and seems to illustrate how in some respects the Homeric model seems completely to have been neglected. There are 77 speeches of various kinds occurring within the Iliad in Hom. II 60-70; 328-29; 3 177-81; 2 104-5; 460-1; 479; 4 89-90; 301-2; 5 44-1; 254-5; 1 186-7; 13 215-21; 7 203-4; 24 91; 11 181-2; 107-1; 121-24; 8 107; 498; 10 574-5. The case in A-29-90:

ἀνθρώποις μὲν τοῦτο εἰρηναῖον φαίνεται κατὰ φύσιν αὐτοῦ

ὁ καὶ πρὸς ἁπλῶς καὶ κατὰ κράτος φαινομένους ἔσται.

is doubtless the best Hymenys warrant for the list of Hymenys  
epigraphically directly recorded in Formosa e.g.  $\overline{H}1 + \overline{H}2 + \overline{H}3$ ,  
 $\overline{H}4 + \overline{H}5 + \overline{H}6$ ,  $\overline{H}7 + \overline{H}8 + \overline{H}9$ ,  $\overline{H}10 + \overline{H}11 + \overline{H}12$ ,  $\overline{H}13 + \overline{H}14 + \overline{H}15$  - all two



manuscript. In the 14th century the type of impersonal  
speech assumed by such phrases as 'it is said' or  
'it is reported' (2275) and 'it is reported' (2275) is represented  
by these two cases alone though frequently employed  
in the 15th.

Agellonius has not a single instance of a speech  
within a speech although he has created distinctions  
for it in 3.1025 and 3.1026 where the indirect  
addressed might have been inserted in the direct  
of 3.1027-28. Among the 15th century of Agellonius there  
is one example - 1501. 1504-05 where by a direct form in the  
direct form a speech of the son in a hearing scene.  
Quintus has only a single instance of direct discourse  
within a speech and this does not admit of comparison  
with the various types noted above. Write a list  
from the indirect form to the direct form of discourse.  
In 15.25-26 Agellonius bids the singers build a house  
conceal some of their number within it and leave  
for some time leaving some at behind (v. 25-26)



ὅστις ποτὲ ταῦτο διὰ νοσηρὰν ἁγίαν  
ῥέσσει ὑπὲρ νόστοιο διανομήν γεγ' ἀλύσει  
ἵππῳ ὑποπτήσας ὠπλή. τὸν δ' ἐκάμοτο  
παλὶὰ καὶ χρομήν τρώων ὑπὲρ αἰχμητάων."

The absence of metonymy requires little explanation from the fact that Quintus shares the Latin epic tradition to repeat, preferring the less effective means of poetic images e.g. *Il.* 200-05 with *Il.* 18-22 of *Hom.* B 28-32 and 60-64, 630-50, 704-10 8-21-31. For some reason Quintus like Apollonius and other Roman poets to inherit the Homeric habit of introducing his speeches within speeches with such phrases as *οὐκ ἔστιν ἄπορ σὺ*. Strangely enough in Roman there is a return to the use of these old phrases, and it occurs one to be gathered from the *Argonautica*, 22 consisting of a simple case or two. The imperative clause which they produce in Roman is one of monotony. They are too frequently employed. One finds *ὄφρα τις ἔπῃ* in *Il.* 20, *Il.* 249, *Il.* 284, 285, *Il.* 30, *Il.* 134, *Il.* 150-201, 251-2, 251-2









might also be added in the case of Π. 150 τὸν δὲ πρὸς  
 οὐκ ἐπὶ τοῦ αὐτοῦ ἀνδρὸς ἀντίφωλον ἔρποντα τοῦ 98. The  
 feeling of surprise such a speech did not come into  
 place. Perhaps he had the speech of Menelaos in mind  
 when he wrote (Lyonesse I 226-8):

ἵππος ἦν ἰσμήνη φῆεν· πατὲρ ἑρμῆς ἐνὶ πτόλιν,  
 καὶ φύσιος ἀνδρὸς ὑπερέβηκε καὶ δόξαν ἤχον  
 ἀνδρῶν καὶ γυναικῶν δρωσίην ἐν ἑσπέρῳ ποτ.

The speech. The words in § are no longer mentioned  
 than disposed of. Personification (§ 213 ἀντὶ ἀνθρώπου)  
 or designation of a person as ἀνδρῶν δρωσίην) is a ready  
 means. In the Odyssey τ. 546-550 there is a speech by an  
 eagle recorded in the direct form within the speech of Teu-  
 cles but the exception is modified by τ. 545-7.

ἔγω δὲ τοῖς ἀνθρώποις ἄριστος

ἦν παρὸς, νῦν δὲ τὸ πῶς εἰδὼς ἀνέβηκεν

There is the further qualifying circumstance that Teu-  
 cles heard the speech in a dream. One may note here that  
 Sophocles in the Ajax (v. 1732 ff.) records Ajax



in a dream is quick by a daughter of Fairy who appears  
from a heap of earth (1736).

The directions in the *Legationnaire* are given by direction  
and measure with the single exception of III. 412-3, where  
a row stands for Solomon the master of Hiram. The  
apparently violated Hiram's precedent for 1500-1500 may not  
be cited as a comfortable illustration of speaking by "the  
people" or not. The lesson of 1500-1500 is that the  
with the eagle. The statement of the reception in *Apollonius*  
leads me to examine it closely in the hope to discover  
social warrant. The hope is confirmed when one notices  
the evident case which *Apollonius* has taken to give  
speeches to gods and men only. For in 1500-1500, the  
words of *Apollonius* and command interest of the nation  
from of the *Apollonius* are recorded in direct words  
of its divine endowment as a *Apollonius*. This may easily  
be construed to indicate a reluctance on the part  
of *Apollonius* to assign direct speech to the non-*Apollonius*  
- a reluctance with appearing when one notes



That the entire of the ducts originates anterior to  
some other branch or branching in the duct form  
(V (64-74). Gallstones left the indications of the ducts are  
the entire of the ducts originates and has much  
of the same.

The exceptional character of the speech by a crow is hardly warranted by the fact that the denotations of ἄλκιμος are so much a matter of onomatopoey as to have given rise to the tradition recorded by Elym. Alex. Strom. 2.387 ed. Paris) ἀλκίμους τὴν ἐν τῷ πτήρῳ τὰς φωνὰς αἰκιστικὰ καὶ κοπιώδεις ἐπικρινεῖται τοῦ Μόγου τοιοῦτον. This passage containing a crow's words to the same effect has been taken to be a bit of literary evidence for the general theory of Gollancz and Collingwood. It is suspected that some relation exists between the word and that of φέρος in verse 106 of the hymn to Apollo by Callimachus. His words being then more or less "Venus typus in Gollancz's chapter with over too arguments quoted as from antiquarian books."





der antike in der antike sed navigata, vras  
 kallimachi oik kras ror ho. de de oik' d'ra pirtos 21:  
 An parodia. confusum T 932: kalythos oik pirtis, de  
 oik' d'ra pirtis, kalythos oik pirtis, de  
 de vras neque 937 sequitur. Leipzig 5. 1. 1894  
 in the (Antiquities, Berlin, H. H. 44 (1894) 25. 1894  
 To kallimachi, in the (Antiquities, Berlin, H. H. 44 (1894) 25. 1894  
 ghatt kann ist es kann graphisch kann man die  
 vielteits des Stiles in ihrem Kreis, auch die  
 kein, welche hat von (Antiquities, Berlin, H. H. 44 (1894) 25. 1894  
 was man aus ihrem Werten hat (Antiquities, Berlin, H. H. 44 (1894) 25. 1894  
 dies ist die einzige Stelle, welche aus dem (Antiquities, Berlin, H. H. 44 (1894) 25. 1894  
 Jung, der (Antiquities, Berlin, H. H. 44 (1894) 25. 1894  
 sein würde, wenn sie nicht (Antiquities, Berlin, H. H. 44 (1894) 25. 1894  
 spite of this the passage has been taken at its  
 face value in the (Antiquities, Berlin, H. H. 44 (1894) 25. 1894  
 Rhodes is (Antiquities, Berlin, H. H. 44 (1894) 25. 1894  
 must also be (Antiquities, Berlin, H. H. 44 (1894) 25. 1894  
 Einschreibung nicht (Antiquities, Berlin, H. H. 44 (1894) 25. 1894



Quenstedt's der *Melospiza* species ultra laet keine Lösung der Zusammenhänge. Winkler hat sich aber in der Quenstedt'schen Sprache noch nicht ausgedrückt; es ist daher viel wahrscheinlicher, dass die späteren Bücher erst gedruckt sind, als Quenstedt schon tot und daher von allen Seiten hätte tören müssen und nun thatsächlich zurückgezogen habe auch gar nicht beschlossen.

The passage in Apollonius is unusual in style and contains a covert contribution to the bitter literary quarrel of Callimachus and his rivals. Now in the book of Callimachus, the Ibis, we learn from lines 1-10 that Apollonius was the object of a severe attack under the name of Ibis, p. 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 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600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



Naxos. The text: 'Nam Gallorum praepositi  
 plurimae et in strage vite depauperati vocatur;  
 Athenae teste est et alio Naxos et Cephallenia  
 in Naxos, quod erat oppidum Aegypti non longe  
 distant. Alconia ab oriente finit. Quae cum  
 quondam antiquis Theti uirum cum pueris cum  
 his dicta fuerit, confirmat Plato in Phaedro 274.  
 unde Naxosque potissimum uirum et Apollo  
 cum his fuit. Huius praecipue rivale uirum Thetis in  
 potissimum Callimachus reor; nec dubito ut volucrium, ut  
 mercurium cum Theti, cum ea sacra fuit, partes in  
 diis eius habuisse.'

Now it is tentatively suggested that the speech by a cow  
 in the *Ornithomachia* is in some way to be associated  
 with the savage attack upon *Gallorinus* by *Callimachus*  
 in his poem the *Iox*. A speech by a cow in the poem of  
*Callimachus* would have considerable significance  
 to a speech by a cow in the *Ornithomachia*, for just as  
*Callimachus* shows the bird name due to *Ornithomachia*



14  
According to the latter employed negroes to induce the  
natives because negroes would so readily support any  
adverse Callimachus views. The suggestion that  
some of his friends that the negroes negroes in the  
are the Περικλῆς / πρὸς, while at the chief of the school  
Callimachus, a trust is made in 1900 that the  
πρὸς γὰρ ἵκῃ πρὸς πρὸς πρὸς.

To test the suggestion by attempting to follow it out  
into details must be a double significance in the  
speech itself is demanding to be more than the  
intended. It may not be demanded of to be in the  
higher ranges of poetry that it be consistently such.  
The intimation is enough for he who runs is not to see  
it shared to move or share, to find or force. The  
only on still one is tempted to see in the speech a  
success to the literary style of Callimachus that followed the  
failure of the epigrammatic at Alexandria (and is  
the πρὸς 13) while in the midst of the same  
is numbered the later success of the poet (πρὸς 14)





τὴν πόλιν ἀκούσας. That ἀκούσας indicated Theocritus  
to be numbered among the ἀκρόαται πορῶν is sug-  
gested by a comparison of Epitaphium π 42, and Theocritus  
ἐκ π 8-9.

ἐπὶ π 42 γὰρ φίλοιτι ἀπαιτίους κέρων

ἐπὶ π 8 γὰρ ἀπαιτίους κέρων τε ἔδρασαν κέρων ἐπὶ

κέρων ἐπὶ πετάλοισι κατηγεφύς πορῶν.

Such a use of ἀπαιτίους to mean ἐπὶ τῶν πορῶν, and  
a Theocritean background would not be out of place.

The use of the word κοινὸν as a designation of inferior  
quality has precedent in Pindar, N 7, Bacchylides, π 4  
π 9, etc. It is indisputable that several passages  
of Pindar express scorn for some people who are  
compared to cows, swine, to dogs or horses. The  
only question is, are all such allusions merely general,  
referring to classes of persons such as in verse 10 of the  
vulgar kind of inferior sort? Or is the allusion in  
such places, or in any of them, to individuals? For  
the dual of γάρβιον of the passage to be cited in-



immediately from Pindar. But we have no explanation except  
in the assumption that many too definite persons are  
indicated. According to the Germanic commentators  
Simonides and Bacchylides are the persons. Apollonius  
Theophrastus had more than literary precedent for looking  
directed toward specific individuals which was appreciated  
as such by his contemporaries.

In Pindar *Pyth. II* 44-47 are these words:

οὐδὲ δὲ πολλὰ φηδὲς φῶα  
μαθόντες δὲ λάβροι  
παγγλωσσία, πόρκαυς δὲ ἀσπέρτα γαυροῖ  
εἶδος πρὸς ὄφρ' ἔχουσιν.

translated thus by Scott *G.H.S. II* 161: "The bird is to whom  
mind is rich by nature's gift; now shaped by love  
have sound and form affecting none but his the chat-  
tering of acorns against the godlike bird of Zeus. For  
well, *Trav. 7* *Plat. II* 12 suggests a species of the  
Hellenic historians Homer and Theocritus. In *II* 80 ff. is another illustration:



ἔστι δ' αὐτὸς δῖος ἐν ποταμοῖς,

ὃς ἔλαβεν αἶψα, τῆς δὲ μεταρροίας διαφορὴν κρῖν  
κράγεται ἢ κοροιοὶ ταπυνὰ ἔχονταί. on which

Pindar remarks: "These words like many others in Pindar are charged with a two-fold meaning; they refer apparently to the victor and certainly to the poet - to the Sagaristae as well as to the Theban eagle. Pindar the eagle and his rivals are drawn! The strange word κράγεται, introduced in the text is not I think without significance. It strongly suggests 'κράγας' (Ακράγας) - drawn of, dragged. ... we are thus led to conclude that Pindar referred to some Sicilian rivals associated with the city of Segesta."

When we learn that Theocritus (Id. 451) was coming favor with Calimachus in thus ascending the latter's rivals Apollonius (v. Christ "Gr. lit. 540):

ὥς μοι καὶ τέτατον μὲν ἀπὸ χελύτης ὅστις ἔφρονε  
ἴστω δρυὸς πορυγῇ τέλει καὶ ἔοικε ὑπερμύθετος,  
καὶ Μοισῶν δρυγὶς ὅσοι ποτὶ χλὶν ἄεισαν









Thucydides gives. The claim is not a natural one.

In conclusion the admission has to be made that the absence of an exact chronology in the various literary instances of the quarrel between Callimachus and Apollonius makes it impossible to affirm the exactness of the latter's account. It cannot be said with certainty that the passage in Apollonius referred to is that of Callimachus or vice versa. It is possible also to deny to them any intimate connection and to regard them as isolated contributions to the quarrel. The conviction however that we have in the passage in the *Argonautica* a list of poems suggests the poet's own wit personality and thereby modifies its exceptional character. Whether this list of poems as an incoming epic is another matter. But it is not including to the reluctance of moderns to believe that a great <sup>ancient</sup> poet could have doubt in such a case and as now instructed how to write elegantly. It is hardly needed to say that modern standards

Pindar P. 2. ....

Tragge Pausanias III. 72 (commentary) s v Coroneis.

of feeling cannot easily be applied to an act of the  
The One in each method was so different.

In the Posthomerica all speakers are either women or persons. Like Apollonius, Virgil has a speech by an ewe IV. 103-12. In other cases the cows flap their wings. (Perhaps Virgil had in mind the speech in Chollima?) The direct utterance of dogs and of a bull is recorded in V. 459-60 and 462 within the speech by the slave of Ulysses. The cries of birds of prey are in VI. 274-82. But two speeches in verse are fully in VI. 379. The lament which the cow seems to utter in VI. 398-418 is another instance. Objection may be urged against it on the ground of the introductory words V. 397: "οἷοντο δὲ τὸ ὄϊον βοῶν", but the passage is perfect in effect. In VI. 290 Apollonius gives forth one type of βοῶν, which was not included as speech in the text for Virgil, and in the following verse gives two more, which were also omitted where the poet was



of the sort of copying done in the preceding section. In 35 (36) are the words of Πήδης - speech in effect not included by 15. 123-6:

καὶ ἰδὲ Στάτιον Πάρι φασγόν,

τοῖον ἔπος Σατύροισιν ἐφύγετο πῶμος ἰκνούων.

Amorion who had been changed into a φυτόν and made αἰδῆσεν by Πήδης speaks in 35. 36-52. In 105-11 333-40 Ἰσχυρὸς becomes excited at the reckless driving of Phaulon and bids him spare his whip. The beam of Agave yields the speech of a bract in 124. 73-9. From a survey of these passages the conclusion is formed that Homer had a advanced feeling for the epic speech. He has not observed the Homeric limitation as to be noted.

Equally interesting is a comparison of the epic poets with reference to the objects spoken to. Speeches in the Iliad addressed to other than divinities and persons are confined to horses and rivers - the latter forming no exception at all. In 3. 105 Hector speaks to his horses as does Antilochus in 5. 402. We may note in the



Allegory the speech of Cræsus to his nurse I. 447. The comment on this passage in Lucian's *Trag.* (ed. Long) is suggestive: 'In solcher Stimmung, selbst der best. Linguistenstand momentan von fast bruch mit der Tradition der sympathisiren. Wie hier Polytechnie mit altem Feindes Recht, so andernorts ein wilder mit einer Person.' The speech of Alcibiades in II. 1 to his nephew stands on the same plane with those speeches frequently introduced by the poet for purely topical purposes.

The speeches in *Philostratus* and *Quintus* are given to divinites and persons. In I. 44.5 of the *Philostratus* Bias in his madness speaks to a plain man, but as he supposes it to be Alcibiades, his speech may not be cited as an exception. In this regard as in the one just mentioned *Virgil* takes *Libertus*. He has his characters express *sceleris* *sceleris*, *sceleris* *sceleris* (I. 25 ff.; II. 15 ff.; III. 270 ff.; IV. 172 ff.; V. 172 ff.). In II. 258 of *Lyphos* a man is spoken to the king, in

















IX. 17, XII. 427

Θεά θέτι III. 633 (3-4)

Θεά μεγάλη θυμέ (αββ. 2) XII. 150 (3-5)

Θογγυόλα παρλαζή III. 7 (3-6)

Θυράπαντες XII. 15 (2-3)

Κύδιμα τάνα φιλοπτολέμων Αρχαίων XII. 50, 1

Κύον I. 444 (1-2)

Μεγέλας XII. 409 (2-5)

Μήτες ἑμῶν VII. 258 (2-5)

Μοῦσα IV. 306 (1)

Νόσι ἄριον IV. 67, (3-5)

Νήπιον II. 100

Πάτερ (2-3) I. 100, 100,

Πάτερ (αββ. 2) (1-2) IX. 50, XII. 308

Πηλίδης (2-3) III. 40, III. 493

Πότνα (Θαύμα) I. 304 (1)

Πουλυδάμα II. 68, I. 27

Πριαμίδης IX. 248

Πριαμίδης, μεγάλη θυμέ II. 100,





σχέτλιαι I. 450

σχέτλια I. 735, II. 114, II. 20, II. 217

σχέτλια II. 277

σχέτλια II. 114, II. 277, II. 278, II. 114

τέκνον VII. 262, 299 (3), XIV. 295 (+ἐμόν)

τέκος (+2) VII. 659, XIV. 185

Το δειδῆ IX. 89

φίλα τέκνα (2-3) II. 26

φίλα τέκνα μεταστειλέμων ἡρώων (2-4) II. 27, II. 225

φίλε τέκνον (2-3) II. 609, III. 465, B. 373.

φίλοι (1-2) IX. 275, XIV. 337

φίλον τέκος XIV. 330 (3-4)

Φοῖβε III. 46, 93

ὦ μοι ἐπιχθόνια πάντων δαίμωντων φωνή II. 77

77 (1000)

### Vocatives with ὦ.

ὦ Ἀγάμεμνον VII. 701 (2-3)

ὦ ἦρα IX. 227

ὦ Ἥχλιε I. 497



Ὁ Ἀχιλῆύς, μέγα ἔκπρος εὐφρανέων ἡργείων παρὰ πτόλιν

Ὁ Ἀχιλῆύς, βράτης ἀνέ I. 723

Ὁ γέροντ' εἰς 27, I. 104, IV. 607, XV. 277, XVII. 177, --

Ὁ γόνυ I. 515, V. 560

Ὁ γόνυ ἀνσίγη IX. 284

Ὁ θρασύμηδης ἀγακλέεις II. 267 (2-3)

Ὁ κάλχαν XV. 67

Ὁ κλυτοὶ ἡργείων σὺμπαρτορις VIII. 452. XIII. 220

(+ ὀβριμόθυμοι)

Ὁ κούρη Πριάμοιο XII. 553

Ὁ κύβη I. 326

Ὁ κύβη III. 544, IX. 201, X. 226, XIII. 357

Ὁ Μένων II. 127, 320, 431

Ὁ Μενέλαος (2-3) V. 427, XIV. 155

Ὁ Νέστορ XII. 275

Ὁ Νέστορ VII. 179

Ὁ Ὀδυσῶ δολομήτης καὶ ἀργαλεῶτα τε πάντων II. 292

Ὁ Ὀδυσῶ καὶ πάντες ἡρώων φέρτατοι δῖος XII. 24

Ὁ Ὀδυσῶ μὲν ὅτι καὶ εὐσθέων ἡρώων II. 75



Ω ῥόστω φίλος ἀντί V. 181

Ω πάτερ III. 58

Ω τέκος II. 27, 630, III. 404, IV. 100

Ω τέκος ἰσθλόν Ἀχιλλεύς VIII. 642

Ω τέκος δορυμὸ θυμῶν II. 244

Ω τέκος δορυμὸ θυμῶν ἱταρδίου Ἀπείρο III. 10

Ω τέκος δορυμὸ θυμῶν ἱππολέμου Ἀχιλλεύς II. 10

Ω φίλ' ID. 471, III. 22

Ω φίλ' I. 427

Ω φίλοι I. 358, II. 10, III. 140, IV. 73, 503, 470, V. 141,

574, 601, VI. 72, 604, VII. 422, IX. 85, X. 10, XII. 10

Ω φίλος IX. 103, IX. 815

Ω φίλοι ἦδ' ἄλλοι Τρῶες ἑταίροί τ' ἰπποκῆροι II. 27

65 cases

Now this collection of examples which is thought to be complete, it is seen that there is a marked increase in the use of the vocative with Ω soon after the Iliad. According to both L.C. Ω is unmarked, as being in the vocative in 65 instances after the vocative in the Iliad.









Quintus has no case in which substantives appear  
or speaking of the word supply the entire with  $\bar{\iota}$ .  
In such cases or speech without  $\bar{\iota}$  are as follows:  
22.5 B. 9, XIV. 119, 715  $\pi\alpha\tau\epsilon\rho$  III. 499, B. 17; 22. 194-  
80  $\mu\epsilon\lambda\lambda\alpha$  (Athens) XV. 155; 11. 475, 12. 123, 2. 16, 3. 15, 10  
46, 98. In XV. 306  $\mu\phi\acute{o}\sigma\sigma\alpha$  occurs without  $\bar{\iota}$ .

In the third the interaction is more added directly to a patronymic. Several metrically possible combinations of it with the patronymic are set down by Scott. *Chrollomies* does not use the two together and the same restriction obtains in *Quintus* who uses *Thyrsion* in III. 40, 43, *Tubrius* II. 29, *Thymus* VII. 309, IX. 248.

Scott finds that no woman uses the interrogatory  
in Homer. This is not true of Apollonia, A 65, 76,  
1392. In the Posthomerica there are three instances  
two of which may be accounted for. But he also re-  
gives her haughty threat to the Greeks with A 1172  
I 326, I 328. gives her invitation to the virgin



women in 2407 with 2 φίλῃ. The women in both cases  
are out of the sphere proper to women and concerning  
themselves with deeds. Not being particularly to men.  
Hecuba in her reply to Troilus does not employ the  
interjection. So too it is absent from the speech of  
Didone in III. 292, of Nestor in 8. 312, of Helen in  
8. 392; of Andromache in III. 274 and of Astynoe in  
III. 508. That Helen should say 2 Μῆν' ἄλ' in XIV. 155  
is perhaps not without some significance.

Of the 73 cases of 2 with the vocative in the Iliad,  
φίλοι a word of familiarity is used 21 times, and  
πῆπ' or a word of familiarity <sup>or imperative</sup> is used 9 times.  
(Scott l.c.) In the Posthomerica, out of 65 cases, forms  
of φίλος - for the most part φίλοι - are employed 21 times.  
πῆπ' does not occur with the interjection, nor is it  
found in Quintus.

As in the Iliad so in the Posthomerica, the inter-  
jection and accompanying vocative stand with per-  
ceptions at the beginning of the verse, and pre-



usually at the end words of the verse. In A 53, 517,  
B 167, A 72, 540, B 722, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



To sum up the larger aspects of the matter in  
one final concise coincidence between the usage  
in the *Thiad* and that in the *Prologues*. The nature  
of the coincidence is not very abundant to be sure.  
The interjection is absent from prayers and ad-  
dresses to the gods. It is denied women, especially  
in two cases where women employ it. The *Þ* con-  
notes masculine character. The interjection is at home  
with patronymics. It is therefore peculiar to express  
any marked appreciation by Quaints of the homely  
atmosphere of the interjection. It seems equally pec-  
uliar to cite Quaints as illustration of anything  
of feeling, for *Þ* has come about in later times.

The next point for consideration is the distribution  
of the speakers in the epic parts. It is a natural and  
fair inference that the hero in epic as the central  
figure of the performance should speak more  
freely than any of the other characters. The in-  
ference could hardly result to the suspicion of an





actual count of Achilles in the Iliad and Hector in the Patroclus were not altogether about even long statistics of the poems. In the Iliad of this sort the supposition, estimated from Homer to Homer. Achilles in the Iliad is found to speak 86 times greatly exceeding the number of speeches for Hector who comes next in order of frequency with 48. In the Odyssey, Odysseus naturally is expected to run far ahead of all other characters. The number of speeches assigned him is 164 out of a total of 535 speeches in the poem. Telemachus follows with 16. Passing from Homer to Apollonius one finds that Jason is assigned 32 speeches and the Iliad 17. The paper character however seems to be apart by the paper's increasing character of Jason, and the young man that Apollonius has increased trust him into a position of secondary importance and made Hector the larger figure in the Iliad.

Similarly in the Patroclus, Hector is not appearing until the poem has reached its end.



flourish, is given the greatest number of questions of both  
 branches kept with it. Finally in Virgil's *Aeneid* of  
 600 lines which gives rise for a list of 10.  
 10.

But of greater import is the role of the gods in Greek  
 in epic. The speaking done by them in the *Iliad* is  
 considerable. In all 185 speeches are given them  
 out of 675 = 27%. The number in the *Odyssey* is 18 and  
 in the *Argonautica* 21 speeches are delivered by divi-  
 ties or 10%. In *Statius* comes a declaim and a  
 note with declaim when it is remarked that the  
*Posthomerica* is to be compared with the *Iliad*, it is a  
 continuation of the *Iliad* rather than an anticipation  
 of the *Odyssey*. The gods in *Statius*, especially the more  
 important ones of the pantheon, suffer heavily. For in the  
*Iliad* 150 speeches are spoken by Zeus, 100 by Athena,  
 Apollo, Poseidon, Hestia, Aphrodite and Mars while in  
 the *Posthomerica* which is more than half as long  
 as the *Iliad*, the first six of these divinities speak



12 in the *Thiad*, 2 in the *Pathomirica*; *Arms* 20  
 and 200 are not much in *Quintus*. *Quintus* has 1  
 in the *Thiad*, 2 in the *Pathomirica*; *Arms* 20  
 20 in the *Thiad*, and 2 in the *Pathomirica*; *Arms* 20  
 20 in the *Thiad*, 1 in *Quintus*; *Arms* 20 in the  
 3 in the *Pathomirica*; *President* in the *Thiad*, 10;  
 in the *Pathomirica* 2; *Thiad* in the *Thiad*, 10, in  
 the *Pathomirica* 2. In the case of the *Thiad* the  
 of *Arms* 20 in the *Thiad* is the only one in the  
 of *Arms* 20 in the *Thiad*. This shrinkage constitutes a  
 serious limitation upon the immediate and organic  
 part which the *Thiad* agency may and does  
 play in the events of the *Pathomirica*. The *Thiad* in  
 in the *Thiad* gives a few spectators by the gods at *Thiad*.  
 Thus though he had it in mind when he wrote his  
 own *Thiad* in 1654 he did not think of  
 speech! 11.

There is an explanation for this decline. *Thiad*  
 as *Quintus* sought to it, he could not with his *Thiad*



from the atmosphere of his own times and his completely in that of a time of ours. Some might ascribe to vocabulary that appears markedly Roman but in the last instance rather to the participation of the Roman gods in the affairs of modern man - this he could not so readily appropriate in its fullest extent. Florn may say, for such letters of the First Century B.C., of the age of Livius that men had climbed some the wild anthropomorphism of Rome to conceptions of logic and inner duty, till the human element of the sort were reduced to zero. But on this side of the time is scarcely to trace an intuition that the world has moved since Homer came. The story however of the church in the Post-Romance shows that even in the stronghold of this time and place have not passed. In antiquity's feeling that they had been receded from in meditative reflection in the words of the Post-Romance.

Returning to the Libyans, we may note that some





Gen. Prætor, Gellio and Lucius have written to me  
 Lucius and Gellio appearing to describe only one  
 and then in the day of Prætorius when the  
 Lucius has nothing to do with the work of the  
 Prætor, Gellio and then do not mention the  
 day. These who quickly of Prætorius have no bearing  
 upon the action of the epic: the 34, 35, 36 and 37  
 or - the first two falling within the day of Prætorius.

In the manuscript of Gellio's work, Titus,  
 Gellio and Gellio's work collectively, 17 times  
 a general statement of value is made by G. Prætor,  
 the Prætor, Gellio's work, 300. In a list of names  
 must yet remember the list of names for the  
 names of the names, it is the names  
 that they are names of names of Gellio's  
 to make appearances of the list of names  
 to make in the list of names of names.  
 The list of names of names of names of names  
 of names of names of names of names of names.







It has been seen that the history of the letter and speech is one of decline in content. This just raises the question immediately as to the extent of orthographic error herein. Are materials too scarce. But the extent of orthographic materials for which we have is within the speech itself while the presence of the direct form would not alter the percentage of error or the number according to the method of calculation employed. The consideration of this point however is not likely to yield much because the above is indirect record (cf. *Trans.* - p. 269) preferring the more tactically simpler and more effective form of direct discovery. The fundamental consideration is the Greek craving for the exact account of what was said in this or that crisis - a craving for the coherence of p.p. & c. which makes the part a *hesus* and the learner a reader a *hesus*.

It is just this that leads one to question the



Im 18ten Jahrhundert, wenn man sich den in der  
in der history of the wood which is the subject  
in the following paragraph (Phil. LXXII (1904) 12012) die  
Kunst der Kunst mit den übrigen in der Kunst  
dieser Zeit des 18ten die Kunst der Kunst  
beim 18ten Jahrhundert, welche in der Kunst  
in der 18ten Zeit der Kunst der Kunst  
ausgeworfen haben was wahrscheinlich ist  
die Folge der noch ungenügenden Ausbildung  
der Kunst, da die Kunst der 18ten Zeit  
noch nicht so allgemein entwickelt oder doch  
nicht so allgemein waren dass gewisse  
Kunstwerke auch dann eine Schöpfung  
widerstehen können was aber ursprünglich nur  
ein Rohstoff war wurde in weiter  
Entwicklung der Kunst zu einem  
Kunstwerk umgewandelt welches in besonderer  
Weise dem Zweck diente die Kunst  
Lebhaft zu veranschaulichen, und daher





[illegible]

Further evidence in the innate knowledge of  
the fact in the direct form of expression may  
be adduced from the following - rather too



seemingly to get away from orated acts in describing  
 the oblique. The poet did not think the orator should  
 as did the Greek, but had the orator acts in mind.  
 The experience of the Greek requires again a check for  
 oratio recta. Has introduced in "negative" of into the  
 company of the invariables in oratio obliqua - an in-  
 tention, essential in conspicuous manner in  
 Homer. The closeness of oratio obliqua to oratio recta  
 in Greek made this transition possible.

As examples in Homer of such materials which  
 Greek one may cite 155, 345, 265 where the in-  
 direct discourse is introduced by  $\omega\iota\delta'$   $\epsilon\gamma\gamma\alpha\delta'$  a transi-  
 tion recurring in Apollonius 17.542, 236, 1121 but  
 not as in Homer within a speech. So in 242, 31  
 $\epsilon\gamma\gamma\alpha\delta'$  Egeus excludes an indirect record when  
 in speech. See also 1570, 9 143-6 where after  $\phi\eta$  the  
 oratio obliqua passes into oratio recta in 7 per  
 155, 171, 172 and 267-74 Heyman. I agree with  
 App. 180 whence that it is very doubtful whether



lover contains an instance of oratio obliqua, recorded consistently though this is not the case. It is due to a native fluency of style which specially characterizes oratio communis at Rome.

In Apollonius' poems is suggested also by Latin. But though the materials in Greek are not abundant. The best opportunity is to be found in III. 574-607 in the indirectly recorded threat of death. In IV. 230-5 words of threat are concluded by ἡ πόλις ἡ γῆ. The words of prophecy and warning uttered by the other hand in IV. 575-91 are not so both in the direct form although it is used of it, and the passage is concluded (v. 592) by ἡ πόλις ἡ γῆ. A message, IV. 115-20, charmingly given in oratio obliqua is also concluded by ἡ πόλις ἡ γῆ. These passages differ from cases of oratio obliqua recorded north of Rome in that they are not within speeches.

The examination of the Pothovoice shows that



The materials, as much as may be, have been included  
 in the index form, and not included (P. 27-28,  
 Ex. 126-141). The last instance of ratio oblique  
 (B. 410-422) is given in a phrase descriptive  
 of the embassy of Agamemnon and Diomedes to Priam.  
 It is - 2. 70-71. When direct speech might have been  
 employed effectively. As it is, the whole sentence  
 is weakened by being direct. Quintus seems to  
 have been inclined to elaborate a direct sentence  
 scene. In the embassy of the same sleeping to his  
 appearance in Ex. 159-167, speech is employed. Ex.  
 269-71 presents opportunity and material for figures  
 of which there is a scarcity elsewhere in the Iliad.  
 Note also Ex. 372-4 where ratio nota might  
 have been employed with good effect. These instances  
 also differ from the Homeric use not occurring after  
 another speech. But the material in both Iliad  
 and Quintus is meagre and last it has made  
 use in a ratio note would not affect much





The percentage of speech for this method.

Another source of decline in the amount of speech and the number of speakers lies in the restricted interchange of the later line to select. The examination of Homer shows that repetition of a speech completed in this note is limited to a few instances - one in the Iliad B 23-33 & B 60-70 where Agamemnon refers to the above the great words that Odysseus had spoken to him; and the following in the Odyssean: B 96/102: T. 141-147: W. 131-137; S 333-50 = P. 124-141; T. 257-74 = T. 5-13. Parallels to this phenomenon are not infrequent in the later epic. It is not to be confused with the repetition of the same words in the same sense, and then involving the exact recurrence of some notes, such as repetition incurred in other ways - of this there is a considerable amount in the Iliad and the Odyssey. Leaf's Iliad A. 366 says that the frequent repetition of messages shows what the epic poet was then objecting to the Iliad repetition in B 61/1.



as too much. The exact case of notation is 2-11-157 = I-264-295. If the single occurrence of *Proctos* is allowed by the later *proctos* - still more impossible would be such triple repetition as is found in B-11-15 = 28-32 + 65-9; 296-12 = T-141-7 = 131-7.

An interesting comment on the difference in valuing toward notation between Homer and Quintus may be drawn from the statistics of Schmidt and the observation of Pachtel. Schmidt Parallel Homer VIII finds that there are 1804 verses in Homer which together occur 735 times and that if slight differences be overlooked, there are 2117 verses which taken together 5612 times. In striking contrast to this abundance is the poverty of Quintus from whom Pothomerica Pachtel's 3. 36 has gathered together a really collection of few verses which occur only once. A few more may be added to the list. II-340 = III-435; III-445-4 = I-537-9; IV-77 = 104; I-603 = II-21; II-541 = IV-235. The verse is of prior importance.



III 103, 103 1125 in Greek in II 219, 701, 104  
 46, 106, 107. This enormous amount  
 of selected verses may fairly be construed as an  
 indication that other cognate classes of  
 coincidences are the unconscious but natural result  
 of recurring situations e.g. II 465-6 = I 535-6. I  
 would not show up as well in the matter of re-  
 petition.

Talking up the Fortinera in detail one may not  
 see opportunity in a speech by Athena in the face of  
 'Drepa and its vicinity by lines 106-120 in  
 II 109-120 but both are passed over and their im-  
 portance handled the passage may perhaps be summed  
 up in II 23-25 = 20-2. A similar neglect may be men-  
 tioned here from the Epithet in the passage IV 544-  
 557 - a speech by Athena to <sup>the</sup> ~~the~~ during his  
 war. On his walking we have IV 562-3:

ἄφ' ἡρώεσσι δ' ὀρέσσοι  
 φάσματ' αἰὲν ἐνὶ σφονδύλῃ ἐνέπλεον



There is not a trace in Quintus where a command  
is given to a messenger such as occurs with  
and returned in other texts. What might be re-  
garded as instances of approximation to this are the  
commands which occur in the speeches of Polydamas  
in III 25-45 and of the shade of Hector in IV 45-  
232. The command in the former is not directly  
directed though being implied by it. Polydamas  
instructs in his speech the very words in fact which  
later are to be told to the Trojans when they ask  
why the wooden horse was built. IV 27.8 τὸν  
ἵππον ἐκάρματοι Πάριος, Ἰδωμένη, Τρώων δὲ  
δὶ χερσίν. But Quintus reluctant to repeat the  
lines says III 27.8 δαίμον. Τριτογενὲς ἵππον  
ἐταπύναντο. The second speech to be considered  
is not one solely of command for the shade of Hector  
but in the first part is one of advice to Hector.

In III 642 and IV 467 Homer and Quintus are  
near as messengers to Hector. There is no speech





though in A 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



review of Aristotle (I 297) but not as the carefully  
as meanings. In correlated quodam Quodam  
found to meet only a single one, 294.104. That  
Thomas goes to substance of his fellow command  
to the readers, he does not repeat the same 10.

Under scrutiny in correlated quodam in Quodam  
is confined to two ones, owing rather to the  
we get the first to introduce effect within effect. They  
get the substance in such Aristotle repeat  
from the substance of a command in the same  
by satisfied with the bare announcement that a  
command was delivered and that the com-  
mand reported to his fellows would be intended for  
all. To take up some of the passages in illustration  
The command of Hippolytus to Polixenes in 2.704-707 is  
repeated in substance by Polixenes to the King.  
The restrictions of wated ships last paragraph  
repetition. But in 2.847 the reader is told that Hippo-  
lytus's long speech (2.793-833) to Jason was re-



feared to his country, but there is no exact by-form  
only ΠΑΥΤΑ. Since this hypothesis. The words of the  
case to Jason (I. 1092-1102) are reported by Jason to the  
company in 1103 without quack:

Ἀπὸ τοῦδε Μυφείου διαποτίνας ἐγώ ποω.

χ. III. 495-500 Jason repeats the words of Hector (III. 421)  
He supposes the status oblique form giving the inter-  
change and repeating 1110 in 1115. In 1115 Jason  
surrounds his companions of his conversation with  
Hector but he does not speak in the direct form -  
ΤΙ ΦΑΣ' ὅτι ποω τῇ ἑστῇ. These give certain com-  
mands to his to achieve in II. 757-59. They are de-  
ferred to Helen, Menelaus and Hector without the  
employment of direct in the text. Instead we have the  
simple announcement that the bidding of one was  
fulfilled IV. 772-779. So again in II. 783-782 there  
in the course of her speech give Helen certain com-  
mands. In line 845 the reader is informed that  
these commands were conveyed by Helen to the



[illegible]

Tātar ʔəy mōt-lyv bə't. ʔəb wɪ'zə. ʔəy ʔəvə  
kə'zə. ʔə wɪ'zə gə'zə a message for 'you' when  
the text puts us the indirect form'. The messenger  
finds 'you' but his words are not recorded. The  
reader learns in V. 1125 that the messenger delivers  
the whole message. In ʔəy tātər / ʔəp'pəz. ʔəy ʔəvə  
are the first instances of repetition in substance in  
the *Šāh-nāma*. It occurs in ʔə ʔə ʔə ʔə ʔə ʔə ʔə ʔə  
introducing the words of the *HP* (V. 1315-29) again  
nearly one verse (1323 = 1359). The change of number  
in verse 1354 is not in perfect equation with V. 1325.

From 2 surveys of these packages the enclosure is  
a pair one that Gallonics and Quinatics are included





to avoid what is called *imitatio*, *translatio*. This is what  
 Muretus, Sigisb. Lipsii Technic. p. 348 ff., has said of *imitatio*  
 as a comparison with Homer. The imitation of *Homeric*  
 is a feature of the *Homeric* epic sufficiently prominent to  
 have been noticed and employed by *Augustus* *Caesar*.  
 Apollonius and Quintus must have been aware  
 of this important aspect of the *Homeric* manner and in  
 failing to contrast it with a certain independence  
 that constitutes a criticism of the *Homeric* epic - a conclusion confirmed by the *antiquaries* of re-  
 miniscence in their poems. For this matter of *imitatio*  
 and in that the *epic* writer *epic* for  
 cannot apply the words of *Conat*, *fr. lat. 5.2*: *Epici*  
*est curare, estque partem, dante Apollonius, a imi-*  
*tois le travail d'un imitateur epic d'Homère.* For  
 for Quintus in these respects can we accept the words  
 of *Sainte-Beuve*: "Quintus n'est particulièrement  
 presque exclusivement nourri du style d'Homère;  
 il aspire à le continuer; il l'imité --- *l'imité*"



In *politikos* oration, *Antiphon*. It is like the  
 with variation compulsion at some points it requires  
 it not only, but it is simple. That the reluctance of  
 Quintus to repeat is to be attributed to the precedent of  
 Xenil cannot easily be affirmed. Pericles' *Epitaphios*  
 exercised some influence. That *Antiphon* in eliminat-  
 ing repetition was reflecting the critical tendency of his  
 own time seems in a way to meet with confirma-  
 tion in the action of *Demosthenes* who arbitrarily com-  
 pressed B60-70 into two verses.

ἡρώης τε πατρὸς ἐπιθυμίας ἀβύσσος ἰσχυρῆς  
 Τρωῶν ἡρώωνος πατρὸς ἰσχυρῆς ὡς ὁ πατρὸς ἰσχυρῆς.

As the receding loss of verses is sustained largely by  
 the speech, the absence of repetition may be regarded as  
 a slight factor in its decline in amount in the latter  
 epic.

For still further pursuing the differences between  
 the speeches of Homer, *Antiphon* and *Quintus*, one may  
 consider the nature of the monologues. The translation



to compare Homer and Quintus immediately leads one  
to violate the chronological order of the two latter poets in  
the discussion. C. Mätzke in a study entitled "Die Mon-  
ologe in dem homerischen Epos" (Philol. LXXIII (1904) 1-72)  
counts all the instances of monologue in Homer. There  
are 21, 11 in the Iliad and 10 in the Odyssey. Quintus  
has five monologues as follows: I. 20-17 (Aeneas), II.  
57-4 (Aeneas), V. 465-9 (Aeneas), VIII. 424-31 (Aeneas), IX.  
471-6 (Aeneas). The longest in general, especially that  
of Flates III. 605-30 in which no address is made.  
The dead Achilles may be regarded as a close  
approximation to the monologue. The Homeric formula  
frequently used to introduce the monologue, ἰδὺς τας  
ἰδὺς εἶπε πρὸς δὲ μεγάλῃσιν ὄνυχον ὡς πρὸς ἑνὶ  
Quintus. The formulae are I. 48 μῆνιν τοῖς ἀνδράσιν  
ἠλέξατο θυρίῳ; II. 56 φῶς τοῖς ἀνδράσιν κατὰ θυρίῳ  
ποτὶ τοῖον εἶπεν, III. 47 καὶ τις εἶπεν κατὰ θυρίῳ  
ἵπποσιν ποτὶ τοῖον εἶπεν, IV. 44 καὶ πρὸς ἀντιόχῃσιν,  
VIII. 423 εἶπεν δὲ κατὰ θυρίῳ φίλον προελέξατο



The conception of the monologue in Homer is a kind of dialogue in which the speaker fully describes his own thoughts as something distinct from him. It may seem as if not so clearly an incident in Quintus, as monologue in the form of introduction.

The famous monologues are distributed largely among the chief characters (Hector 6. 17). There is not the case in Quintus, nevertheless the two other cases is not quite a monologue. There is the kind too but none in the Posthomeric. The gods, it has been seen, appear in Quintus in the habit of speaking. Aeneas alone has a monologue of that order. The monologues in Quintus have Homeric beginnings I 100 & 101; 2. 5; 2. 1000; 2. 165 & 166; 2. 170; 2. 174 & 175. The monologues in Homer concern themselves mainly with the question. In Quintus they do so in the case of Andromache's monologue 2. 100-14 is personal.

There is not a real case in Quintus of the introduction monolog. The nearest approach to such are the





monologues of Ajax I 445-9, and Ulysses I 424-31. The  
 narrative substitutes for the *Entscheidungsmonolog* of  
 the Iliad I 500-10. Spenser IV 7-11 is concluded by the  
 two wars I 500-10. Spenser IV 12 (10), I 707-13; II 355-9. Concluded  
 also by the two wars I 500-10. Spenser IV 12 (10), I 707-13; II 355-9. Concluded  
 monologues of Ulysses I 445-9, and Ulysses I 424-31. The monologues  
 scheme for the *Entscheidungsmonolog*, however, outlined  
 by Muth, introductory explanation, presentation and  
 consideration of possibilities of action, transition formula,  
 decision - a logical order - will not do for the monologues  
 scenes just cited from Spenser. The latter seem amenable  
 to the criticism which Muth, p. 20, 418 has levelled  
 upon the Virgilian speech that the sequence of thought  
 is psychological rather than logical. It is to be noted that  
 Spenser does not offer a simple example of the type of  
*Entscheidungsmonolog* which predominates in the  
 Iliad (Muth p. 15), namely that we have it in a  
 question whether the speaker is to face danger or with-  
 draw from the fight. This is a noteworthy point of



Somewhat from the West. The last influence generally  
would justify what the monologues after the incident in  
Quintus especially in the 5<sup>th</sup> book where in the same  
there is a collection of these speeches suggesting only a  
variety. Numerous examples of the type of monologue are  
I + 94-10 (Alyce), Pp. 105 (Machane), 355-70 (P.  
X. 99-130 (Hector). Inasmuch as Virgil according  
to Mingo, op. cit. 4-6 has only one monologue it is clear  
and that of the dramatic type rather than the more or  
is limited to see in the absence of the introduction  
monology in Quintus a touch of Vergilian influence  
L. W. Bledsoe remarks the utter absence of the type  
monologue from Lucan. v. Trans. and Proc. of the Amer-  
ican Phil. Assoc. XXXV (1904) XCIV-D.

The two functions which combined in single the monologue may serve - namely, those of characterization and contribution to the movement of the poem are illustrated for Quintus by the monologue of Andromache I. 100-14 and that of Uca I. 765-71. The former is



contributes to the progress of the action by preparing for the  
 death of Philoctetes and characterizes Andromache.  
 Both Andromache and Pias are brought nearer the  
 reader. The feelings dominating her thought are related  
 by a simple and natural association of ideas; the  
 Orestes promise of Philoctetes to slay Achilles brings  
 to remembrance the great sorrow that is now apparent  
 in the mind of Andromache. For no sooner has she  
 related the sorrow on her belly in seeking to do what  
 the mighty Hector tried to do all the rest of his life than  
 she turns to a recollection, not the high regard paid to  
 Hector by the people - to give way again to thought  
 her own loss and - the sorrow that is in store for  
 her all her days. (V. Saint-Paul op. cit. 330.) The beginning  
 of the monologue prepares for a crisis - the death of  
 Andromache, but the close is an expression of personal  
 feeling. The same principle of association of ideas  
 seems to be at work here as in the monologue of  
 Achilles 26 ff. (V. Hentze S.C. 20) again the monologue



of Apollo III. 57-9 prepares for a similar crisis. The death of Achilles. The words of Hector II. 131-2 "Let not I send near his son, the similar statements in III. 6, and 44 of the Posthomerica culminate in the recognition by Apollo "Let no one can now save Achilles, not even I". The inevitableness of the event is reflected in the words of the monologue. The death of Achilles is therefore immediately expected. The function of the monologue here is to precipitate action. Haupt's two versions are adaptations of the monologue in answer to each situation and to the individual speakers, citing I. 420ff. and V. 144ff. The first is spoken by Achilles when he sees Hector in the battle on the first time and contains only three verses with two thoughts thrust out in passionate haste. But in V. 144 ff., the monologue of Hector in answer, there is a long string of fears, wishes, apprehensions which express the soul of a dying man when he thinks the Phaeacians have not brought him home. It is of a different character and the words a very different





himself in I. 471-5 of the Pothemonia. The monologue marks the close of the unhappy episode of Paris and Briseis. It is the judgment of a chorus passed upon Paris.

In the Argonautica of Apollonius, things of course have noted that the monologue is confined to Medea. III. 404-70, 536-44, 771-801, IV. 30-3. To these should we add the monologue of Νῆρις in II. 57-65. He conceives the monologue as a kind of dialogue between the speaker and his thoughts is not <sup>so</sup> clear as in Homer. The introductory formulae offer no coincidences with the Homeric II. 635 δδὲ Νῆρις δ' ἄρ' ἐπεὶ παρὰ φωνῆν; II. 770 ἄλλοι δ' αὖτε φωνήσιν α; IV. 50 καὶ τοῖα παρὰ φρεσὶν ἦεν ἐπ' ἔσθλ' α. In this solitary collection of monologues Jason has no share at all - a departure from Homeric habit which distributes the monologues among the chief characters. The initial formulae of the monologues in Homer are not employed by Apollonius. Instead there occurs only ἐγὼ, II. 615 and 771. The monologue of Medea serves the twofold function of characterizing the character and of



forming the way for the easy performance by Jason of the requirements laid upon him by nature and thus making way possible for the attainment of the object of the celebration of the expedition, of the mind of Medea, the struggle between head and heart, beguiled and developed in these monologues culminates in her resolve to help Jason. It is the immediate starting point for the solution of the situation in accord with the will of Hera.

From the monologues one may pass to a consideration of dialogues. Conspicuous indeed in the *Patroclusica* is the lack of dialogue especially that involving gods - a fact that constitutes an important departure from Homer. Sketches of dialogue such as occur in *Iliad* 10. 187-221 and at the opening of the third book of the *Argonautica* are not to be recalled in Quintus. One misses the words *τίδ' ἔειπεν* *ἰσθ' ἔπειτα* *ἔπειτα* which mark so frequently the conclusion of one speech and the beginning of another in Homeric dialogues. Quintus has altogether discarded this form



and the others meeting the participants to form triads, occasionally using *hōi* 3rd S 25, 24; B 51; P 241, 242, XL 297. In III 40-2 Apollo speaks to Achilles and receives a reply in 46-52. In XIV 427-42 Athena speaks to Zeus and Zeus answers in 444-5. This is the nearest approach to conversation in which gods participate. Notably brief and laconic of discourse are the exchanges with gods in II 164-72 and II 430-61. The dialogues in Homer in which gods take part are conveniently collected together by Cairns, *Teigabon* pp 114-5 and 44-5, 1901 p. 51. Hollingworth.

A dialogue of four speakers of one may exist with other actors, as the *hōi* in *hōi*. The speeches in the *hōi* of *hōi* are in effect dialogue for though judges have been appointed, the speakers ignore them and address their words to each other. The three speeches collectively by Hector and Polydamas in the *hōi* book may be cited as an instance of this in the *hōi*. In sustained dialogue either in *hōi* or in *hōi*.



However there is more. The observations of Kings 20  
402 that might also not allow the action to last so much  
longer, and the characters to engage in protracted dis-  
course is applicable also to Quintus particularly in  
the seventh book but less so in the eighth. For the battles  
that rage by the ships in the third, Parnassus and  
Troilus meet and hold a dialogue IV 244-44, which  
has nothing to do with the conclusion of the battle. For  
such Quintus has no parallel with the result that the  
seventh book of the Pothomeneia with its three halting  
speeches amounting to 4 orcs is deemed sufficient  
IV 1.75, fruitful means of mitigating the tediousness of the  
ships. Obviously enough the XVII<sup>th</sup> book of Quintus  
with the same amount of speech represents a sim-  
ilarly unrelenting method of continuation. In the Pothom-  
eneia of the speeches addressed by Quintus to Troilus and  
once more the longest are those of Parnassus and Troilus  
II 412-511 but they do not all run to the length of the speech  
of Achilles and Priam in I. 17-255. As for the





scenes of victory and conquest. More intense  
is in the case of Achille and Hector (I. 7. 100) to a  
greater degree than Quintus. cf. I. 7. 100, 226-70.

In the shrinkage of the dramatic function in  
epic, Quintus is wholly under the influence of Ro-  
m. who also in conjunction with Homer shows a  
marked lack of dialogue (Munz. of. cit. 347). Hence  
obvious that the dialogue in epic contributes only in  
rare instances to tell on the main theme but serves  
rather to bring the characters nearer the reader be-  
cause their mutual relations are set forth or de-  
veloped by the story. The story of I. 7. 100 presents a  
good delineation of the characters of Hector and  
Helenus - the heroism of the one, the self-control of the  
other. But the general absence of dialogue brings  
about and really induces a serious limitation  
upon the possibilities of report types in the  
Patrian drama. Virgil seems to have paused in to  
subsequent Roman epic also the expressive of the



dialogue in Books 12 occurs in lines 2 and 3, marked  
marked heading to restrict the elaboration of  
such scenes. Compared with Virgil, the only in-  
stances does he grow more than two speakers  
and only twice exceeds the limits of simple ad-  
dress and reply.

Apollonius is better off in dialogue. Besides the  
excellent illustration to 15 cited from the Homeric  
the third book which adds so much to the life of the nar-  
rative are the conversations between Chalcas and  
Nestor at 674-727 and Ajax and Nestor at 715-775.

The speeches comprising dialogue in Greek epic  
are never immediately consecutive. It is the  
narrative character of epic is opposed. Between them  
is put at least a single verse which in Homer  
is frequently the beginning of a new scene.  
(1704) Palla pte seprata m. Virgil has a bit of dialogue  
in which the speeches are not separated, II. 713. 21<sup>0</sup>

The group of speeches comprising prayers, prayers







τὰ μὲν δ' ἄλλὰ τινὰ πῶς οὐκ ἔστι τῶν

ἑσπερίων ἢ ἰσχυροτέρων, ὅσοι τ' ἐνὶ πόλει καὶ ἔξω.

"Men humans sentent que le dieu tout puissant de l'Olympe est trop loin d'eux pour s'occuper de leurs supplications." There are three prayers in the direct form. Jason prays to Apollo in I. 411-24 and to Triton in II. 1577-1600. Amphion prays to the Nereides in II. 1411-2. V. 16. The Vile of Mirmobert 208 ff. The indirect records of appeal are very slight in the Argonautica. There is material in no prayer in the appeal of Jason to Poseidon in II. 1702-5, and mention of appeals in II. 245, 825, 125, 1133; III. 1211; IV. 146, 593.

The form of invocations in this regard is noticeable, and is doubtless to be explained in the same way as the decline in speaking by the gods. Pausanias p. 72 shows that they are not gods, and that. In fact there are only three prayers which are completely prayers in the Iliad: I. 186-97 (Prayer to Zeus), II. 9-22 (Prayer to Zeus), II. 153 (Prayer to Athena). The words of Jason





metals in  $\gamma$  III 431-44 and in  $\gamma$  IV 445-446 the spot of  
Pictoris XIV 303-2 are not like small circles. The form  
add a line of points to this group in  $\gamma$  IV 445-446  
to  $\gamma$  IV 445. The strong thin in  $\gamma$  IV 445 is more frequent to  
Pictoris, even to  $\gamma$  IV 445, making due allowance for the  
difference in the length of the forms while  $\gamma$  IV 445 and  
Pictoris are not at all the remnants of  $\gamma$  IV 445 in the  
next form. This occurs in  $\gamma$  IV 445 in any case  
for by the indirect forms. There are a large number  
while the first body tells us that a major was of  
found. In most cases such are vaguely directed by  
unmarked (B. 171) &  $\gamma$  IV 445 (B. 300).  $\gamma$  IV 445  
(B. 300)  $\gamma$  IV 445 (B. 245-44) in which instance  
there is a little material in  $\gamma$  IV 445.

Of that class of species which has been called  
"Choraden" Huxley. The Choraden in the Huxley  
Spec. Philol. 1965: 254-68! has given 25 examples  
from the Huxley, 10 from the Huxley, 10 from the Huxley  
By choraden we understand those species that



express the sentiment of many as well as the words  
of one speaker simultaneously the same words. These  
quotations may be called collective speeches. In the Greek  
the speakers are generally the Greek and Trojan war-  
riors. The introductory formula is in the majority  
of cases  $\delta\eta\lambda\epsilon\tau\alpha\iota\ \tau\omicron\iota\varsigma\ \epsilon\iota\pi\omicron\upsilon\sigma\alpha\mu\epsilon\nu$  frequently followed by  
 $\tau\omicron\iota\varsigma\ \alpha\gamma\omega\gamma\epsilon\upsilon\sigma\iota\varsigma\ \alpha\lambda\lambda\omega\iota$ . The iterative formula is not  
accompanied by  $\delta\lambda\omega\varsigma\ \sigma\upsilon\ \tau\omicron\iota\varsigma$  for subject & tense.  
That the speech is conceived of as spoken by more than  
one. The collective speeches in Apollonius are I. 440-6,  
25-1; II. 1251-2, 1318-29. In II. 45-53; II. 1455-66 the sub-  
ject is the indefinite  $\tau\omicron\iota\varsigma$  but without the iterative verbal  
form which Apollonius does not employ in the col-  
lective speeches. In II. 1318-29 only the subject is plural  
in form  $\epsilon\gamma\gamma\epsilon\tau\omicron\upsilon\sigma\alpha\mu\epsilon\nu$ . The form of introduction never  
does not in any case. However though there is occasional  
in some instances differ only slightly. These quotes  
express feeling and opinion rather than reason  
action.



Quintus has four collective speeches for two  $\Sigma\Sigma$  174  
 254-6 the subject is plural. For 2.212-4 a plurality of  
 speakers is indicated by  $\delta\mu\iota$  in 212-4 and in the  
 following lines. In 2.251-4 the speaker is  $\delta\mu\iota$  and the  
 audience is  $\delta\mu\iota$ . The speaker in 2.257, 2.271, 2.272, 2.287  
 288;  $\delta\mu\iota$  14, 465;  $\delta\mu\iota$  402 is the indefinite  $\tau\iota\varsigma$  or  $\delta\alpha\iota\omicron\varsigma$ ,  
 but the verbal forms are not indicative. In place of the  
 Homeric  $\delta\mu\iota$ , there occurs in Quintus  $\delta\mu\iota$  in  
 1.194-5  $\mu\omicron\delta\omicron\tau\omicron$  (1),  $\phi\omicron\tau\omicron$   $\mu\omicron\delta\omicron\tau\omicron$  (1). The familiar forms  
 $\omega\iota\varsigma$  or  $\tau\iota\varsigma$   $\delta\mu\iota$   $\phi\omicron\tau\omicron$  do not occur in Quintus and  
 the frequent  $\delta\mu\iota$  is  $\mu\omicron\delta\omicron\tau\omicron$  or  $\phi\omicron\tau\omicron$  is also used.  
 Neither are the words of conclusion Homeric. Hence  
 provoked by the preceding context, this group of speeches is  
 those not far from contributing to the progress of the  
 action is concerned must in 2.212-14 which con-  
 cluding with an exhortation to fight precipitation battle.  
 Four little collective speeches in Quintus are given up to  
 prayers. In  $\Sigma\Sigma$  117-4 the voice is prayer. In Homeric  
 examples c. 1.247ff, 2.182ff, 11.77ff, 200ff.



With reference to structure things that +07 has pointed out as a characteristic of the old epic is the unlimited power of extension especially in the admission of narrative material. When and where the poet pleased to let the speech become narrative. The principle of concentration and of compression is shown in the fact that he had no speech of greater length than 53 lines while Apollonius only one such of 47 verses. You may however object as return to the extension of the older epic e.g. 8:350-401, where 110 lines of speech which because of the purely narrative character has not been covered in this sketch in determining the amount of speech in the *Dionysica*.

In Apollonius and Euripides there is a conspicuous curtailment of the element of reminiscence. The old men in the *Pentameria* talk less than they do in Homer, though the latter so dramatically that when he allows Nestor and Phoenix to talk on the speech of Phoenix to Achilles in 6:454-525 contains 131 verses.





of digressing in the form of a kind of reminiscence. The best example is the *Eugeneïa* due to the digression in II. 775-91 and in 757-69. That it was quite consciously compressed may be gathered from the author's own words I. 220:

ἦν δ' ἔπειτα Τηχόν κ' ἄρ' ἄλλοι τῶν γ' ἑταίρων ἄνδρες.

Quintus cannot show more than 130 verses in one speech II. 467-79 where Phoenix laments over the body of Achilles, cf. II. 307-19 in the speech of Nestor to the Greeks.

A comparative survey of the linguistic language of speeches in Quintus does not show that any fixed forms were in the mind of the poet such as has been noticed in the *Antichthon* monologues as known although Quintus frequently used the same material over again. It is a comparison of the *Antichthon* with the *Partenissa* and then is a plethora of examples showing the recurrence of commonplace phrases, the same in the same or nearly the same words.



totally foreign to Quintus and that this sort of is the appropriate shelter of which Quintus is capable in the of the *Leucato* 81-354-6.

ὦ μοι παρθένος τὴν ἔρποντι εὖρος θύει

ὦ μοι παρθένος τὴν ἔρποντι θύεις ἔρποντι

ὦ μοι παρθένος τὴν ἔρποντι ἔρποντι ἔρποντι

Frequently in Quintus at the beginning of a *Leucato* is the strain:

II. 609 ὦ μοι παρθένος, φίλε τέκνον, εἴη δ' ἔρποντι πᾶσι θεοῖς  
ἀργαλέον παρ' ἄνθρωπος.

II. 463 ὦ μοι παρθένος, φίλε τέκνον, εἴη δ' ἔρποντι πᾶσι θεοῖς  
καλὴ πᾶσι.

II. 373 ὦ μοι παρθένος, φίλε τέκνον, εἴη δ' ἔρποντι πᾶσι θεοῖς  
καλὴ πᾶσι ἀπὸ ἄνθρωπος.

II. 271 ὦ μοι παρθένος, φίλε τέκνον, εἴη δ' ἔρποντι πᾶσι θεοῖς  
καλὴ πᾶσι ἀπὸ ἄνθρωπος.

Scattered through the *Leucato* one finds the stereotyped wish that the one *Leucating* had lived before the



η μερική λύση:

III 464 ὥς ὄφελόν με χυτὴ κατὰ γαῖα κεκλύθει  
πρὶν τὸ ποταμὸν ἰσχυρὰ ἀρπάξαι ἀνέρι μοι  
ἄλλο χερσὶ ὅτερόν ποτ' ἐσέλωθαι ἐς φρίδα πῆμα.

II 573 ὡς ὄφελόν με

γαῖα χυτὴ ἐκλύψαι, πάρος τὸ ποταμὸν ἰσχυρὰ  
II 577 ὡς μ' ὄφελόν τὸ πάροιθε πρὶν παρὰ γαῖα  
πρὶν τὸ ποταμὸν ἰσχυρὰ ἀρπάξαι ἀνέρι μοι  
ἄλλο χερσὶ ὅτερόν ποτ' ἐσέλωθαι ἐς φρίδα πῆμα.

II 379 τὰ μὲν ὄφελόν ὀτρύνει

ἄλλ' ἔπειτα τὸ πάροιθεν ἐν ἰσότητι καὶ ἄλλω  
II 381 ὡς μ' ὄφελόν μετὰ τὸ φιδόντεος, ἔπειτα  
γαῖα χυτὴ ἐκλύψαι, πάρος τὸ ποταμὸν ἰσχυρὰ

akin to such passages are these expressions of wish:

- II 395 ὡς ὄφελόν μ' ἔρποναι ἀτρεψέμεντο πάροιθε
- II 405 ὡς ὄφελόν μ' ἔλαιν ἡἶτα, πρὸς τὰ πῆμα ἰσχυρὰ
- II 422 ὡς ὄφελόν ποτε κῆρες ἀτρεψέμεντο μέλαινα.

In the class of speeches addressed to Jove



ἔω τε καὶ ἡδίστου φίλου καὶ ἀγαπῶντος  
δίδωμι :

I. 444 καὶ τὸ νῦν ἐν πολεμῇ συνῆλθε θέσιν  
δουλῆν.

I. 787 καὶ τὸ νῦν ἐν πολεμῇ συνῆλθε θέσιν

I. 441 καὶ τὸ νῦν ἐν πολεμῇ συνῆλθε θέσιν

I. 431 νῦν μὲν δὲ σύγε καὶ τὸ κατὰ χρόνον

II. 385 καὶ τὸ νῦν ἐν πολεμῇ συνῆλθε θέσιν  
οὐτὶς ἀντιμαρτυρῶν παρ' ἐπὶ τῇ πύλῃ

The idea of coming against one's better also occurs in I. 387  
and II. 377. Likewise in the exhortation to fight for  
the common cause a tendency to a recurring military formula

I. 409, ἔφρα, ἔφρα, καὶ τὸ νῦν ἐν πολεμῇ συνῆλθε θέσιν

II. 404, ἔφρα, καὶ τὸ νῦν ἐν πολεμῇ συνῆλθε θέσιν

III. 15 καὶ τὸ νῦν ἐν πολεμῇ συνῆλθε θέσιν

IX. 25 ἔφρα, καὶ τὸ νῦν ἐν πολεμῇ συνῆλθε θέσιν

The character of the language is not favorable to the  
epigrammatic character.





Among the *Plus* speeches in Quintus that invite special  
attention is the *Antilogia* which is the longest that is known to  
be from the *Plus* of I. 17. 316. It is at the conclusion of the  
games in honor of Achilles, called upon to champion of  
the Achaeans that boasts the help of his son to come and  
receive the armor (vs. 123-7) *Antilogia* and *Antilogia*  
and *Antilogia* rise in response and a forensic discussion  
is made possible. They both agree in *Antilogia*, *Antilogia*  
and *Antilogia* as judges but on the advice of *Antilogia*  
they decline and *Antilogia* are assigned to  
decide on the claims and merits of the two contestants.  
*Antilogia* has given both *Antilogia* and *Antilogia* the opportunity  
to speak. *Antilogia* speaks first and when he  
has stated his case in 56 verses he is followed by  
*Antilogia* in a speech of 72. Then *Antilogia* replies in  
14 and *Antilogia* in 15. It is to be recalled that the  
first two speeches are the longest in the *Antilogia*,  
and when *Antilogia* has inquired into the merits of  
*Antilogia* that is that *Antilogia* was used by the



But, this is a temptation to run in the length. When our  
specimens are approximating to the normal length of the  
twilighted days, however, we have in his dissec-  
tion 2 curved days in twilight, & I observe that the  
average length of the court species in that sort is a little  
less than fifty lines. The balance observable in the  
length of the cheeks of the other species is also recalled  
by a similar phenomenon in the twilighted days.  
Grammar. As in the days, I require of the student  
to use the other species. The first species have the same.  
The analysis of these cheeks may not be given.

Speech of Bismarck 47. 51-238.

8/20/10. 8-2 What duty has toward you to contact with  
8/20/15. 8-23-90 You didn't ask back the money from the only  
scholar but I did while you carrying a piece to the  
heart as in your heart.

It was brought to land, coming with the saloon,  
and was brought along against our wall.



2 195-7 You became the leader of Pelusaeus.

2 200-10 I saved you as you moved in the gray, when  
deserted by others.

2 21-14 You placed your ship in the center & we felt  
you dare us to track them on the outside.

2 25-16 You did it by going past from the ship as I.

2 26-17 I placed mine and you placed mine.

2 27-23 Wanting to speak in speech you desire your  
deeds but had this contest here in the field of  
battle about Achilles, you would have seen me  
carrying it to the honor and glory of the  
warrior.

2 224-25 You haven't the strength to put on the armor  
of Achilles or to wield his mighty spear, but it  
is fitting for me, who have no disgrace to the  
glorious gifts of the gods, to wear it.

2 229-35 Pithis made this a warrior's contest,  
courage, not of words. I know I am braver than  
you. Achilles and I are of the same blood.



Speech of Strauss 234-90

πρῶτον 239. Why of unmeasured speech why do you  
rashly speak so much?

237-240-07 You say that I am worthless and mean  
who cannot rightly answer to you in reason and  
in speech. All things are accomplished by mind.  
A man of skillful device is better than one without  
sense for every enterprise. I thought able  
to be like other Greeks and by persuasive  
word still doing whomsoever is needed. I am  
without discretion in my so doing. Not to you  
I am given me.

Q 262-75 You did not save me from the sea because  
I did not flee but opposed the predominant attacking  
and slew many. You helped me not in the  
stray but took care that no spear should con-  
sume you as you fled.

Y 275-78 I did not slack my steps in the water  
in your sight for but that I might bring off all





The sons of Israel.

2275-5. With self inflicted injuries I walked into the city of Troy to learn that those who were

2282 I feared not Hector but was among the first to leap upon him when he challenged all

2285-6 I killed you more often for about soldiers than you and saved his Trojans his comrades.

201/1090: 287-90 I do not hear you speak but a grievous wound afflicts me that I cannot see in fight about the shame Achilles. The blood of Hector flows in Achilles's veins and mind.

Second speech of Ajax 292-325

201/110 292-305 I marvel you not exactly ~~in the~~ in the most when the Trojans sought to drag away Achilles, nor did any other of the heroes. But I overcame many by my lance and caused the Trojans to flee to their city. If you had the courage at the time, you did not fight near me but somewhere off, not about the gates like



between some two and three inches.

Second species of *Thyridina* 307-16.

*Thyridina* 307-16. This I assume no one is more familiar with than I am. In mind I am more familiar with it and in sight I am equally not more. It is the *Thyridina* and you, clearly, are not troubled in the watching water at the time of the summer season of *Thyridina*.

The reflective style of *Thyridina* 307-16 is obviously the result of some rhetorical influence. Their susceptibility to the main divisions of the oration is modified a little as in *Thyridina* 307-16 by the fact that they are introduced in a narrative on this entire readers and necessary the inventory of a *Thyridina* 307-16 in the midst of the oration. In the present instance there is no *Thyridina* 307-16 but it may be constructed by the reader out of verse 125.

*Thyridina* 307-16 is *Thyridina* 307-16 and *Thyridina* 307-16.

The *Thyridina* 307-16 and *Thyridina* 307-16 are slight errors. The division of *Thyridina* 307-16 into the *Thyridina* and *Thyridina* 307-16.



to violate the rhetorical rule of Greek orators that a speech must not begin abruptly with a positive lemma without Greek oratorics only no exception is found to this restriction and that is typical to when felt restriction of mutilation. 4. After Verses 2.232 In both the first two speeches of the 5th and 11th, the 11th 235 overlaps on the 11th 1070. The arguments in general give some indication of paragraph arrangement. The minor changes are designed to avoid the extremes of the 11th 235. The same tendency is felt in Verses 1.151 and 1.152 and 1.153. The arguments in the speeches when recited at all are taken up in the order delivered. The considerations 2.5 & in the first part of type are not by 2.7.2 of the speech of 1.151. The argument based on kindred occupies in both speeches the concluding verse. As for any summary of the argument in the 11th 1070, - there is none. Verse 235 in the speech of 1.151 may perhaps be regarded as giving the preface of the argument in advocacy.



a conclusion reinforced by the new consideration of the ship which the poet has placed intuitively at the very end of the poem as one of importance.

The poem's mythology is one of athletic coloration and black. But this is suggested or implied, not stated. It is suggested by the tribute that Homer pays to *pothos* and *eros*. There is more force in the speech of *epos*. The question put to the speaker is an index of invitation. These expressions of wish? The unusual type introduced at intervals of common words contribute to the same impression. The absence of these elements from the speech of *epos* (there is only one question) has a quieting effect and helps to make possible the color dignity of the whole. One is tempted to see in the form of address employed by *epos*, *o dō dō* vv. 181, 292 in contrast to those employed by *epos*, *hōi* 11239, 207 a tone of superiority in the former and of self control in the latter but a certain familiarity attaches to the latter, because





1840-1841 Rev. J. W. Smith, D.D., 1840-1841  
 1841-1842 Rev. J. W. Smith, D.D., 1841-1842



Edilines used.

Apollonius	Scalor	Opera	1541
Euclid	Simson	Leibner	1741
Daphne laurifolia	Abel		1735
Thomae	Korshak	Leibner	1527
Trophodorus	Wieringer		1590
Colletus			
Zeigler	Leibner	Didot	1562



Life.

George Wickes Reddick was born in Chicago, Illinois, 1877. He received his preliminary training in the secondary schools of that city and in 1898 entered Dartmouth College where he graduated in 1902 with the B.A. degree. His first higher graduate work was in the Johns Hopkins University where he was once an assistant, holding the university scholarship 1903-4 and a university fellowship 1905-6. His courses of study were in the departments of Greek, Latin and Sanskrit under the direction of Professors Gildersleeve, Smith, Bloomfield, Miller, Watson and H. Robinson, to all of whom he wishes to express his sense of obligation. To Professor Gildersleeve he is particularly indebted for helpful and suggestive teaching.



























